

COMMENCEMENT CONCERT

with the University Symphony Orchestra, Combined Choirs, and Soloists

Dwight Gustafson, Conductor

Festival Overture .... **Dmitri Shostakovich**
(1906-1975)

Dmitri Shostakovich is one of the most respected and representative composers of post-Revolutionary Russia. Twice Shostakovich survived serious criticisms for being too "formalistic." In response to one of these reprimands, Shostakovich promised, "I have always thought of the People, of my listeners, of those who reared me; and I always strive that the People should accept my music." The *Festival Overture* composed in 1954 for a special celebration, illustrates Shostakovich's desire for popular and good-humored appeal, his skill in handling the orchestra, and his national heritage. Perhaps Tolstoi's tribute to Shostakovich best summarizes his style: "He rested his ear against the heart of his country and heard its mighty song."

Violin Concerto in E Minor, Opus 64 .... **Felix Mendelssohn**
(1809-1847)

Allegro molto appassionato
Andante
Allegro molto vivace

Alana Pritchard, soloist

Despite its youthful lyricism and whimsical exuberance, Mendelssohn's beloved violin concerto in E minor is a product of his mature years, completed just two years before his untimely death. The inspiration for and the overseer of the concerto was Mendelsson's friend, the violinist Ferdinand David. As early as 1838 Mendelssohn wrote to David that a violin concerto in E minor was "sticking in his head," giving him no rest. However, the entire concerto was not completed until 1844. After David premiered the work in 1845, it immediately became championed by the leading violinists of the day, including the renowned Joachim. One historian has estimated that "A study of concert programs will probably show that in the number of times this concerto appears it far outnumbers any other . . . ."

Like other 19th-century composers Mendelssohn experimented with trying to unify a large multi-movement work. Mendelssohn achieved this unity by connecting the three movements together with thematic links. He also moved the cadenza from its traditional placement to the end of the development section of the first movement. In that movement he also omitted the orchestral exposition of the themes, permitting the solo violin to enter almost immediately. The second theme interestingly appears first in the clarinets and flutes, accompanied on a low G in the solo violin. The development section begins with the first theme again in the violin, culminating in the famous cadenza. The modulatory link between the first and second movements has been called "one of the master strokes of romantic expressiveness in music." The slow, middle movement again ushers in the violin solo rather early. In three-part song form, this movement truly embodies a tender love song, both in its texture and in its lyricism. After another connecting link, the last movement seems most typically like Mendelssohn. Its deft, light, elfin texture and brilliant passagework have earned it the title, "firework scherzo." It drives to a sparkling, powerful finish.

INTERMISSION*

Symphonie Concertante .... **Joseph Jongen**
(1873-1953)

I. Allegro molto moderato
IV. Toccata—moto perpetuo

Ed Dunbar, soloist

Born in the same town as Cesar Franck, Joseph Jongen became Franck's leading successor in Belgium. Entering the Liège Conservatory at the age of seven, Jongen exhibited remarkable gifts, winning many prestigious honors and revealing an exceptional talent at organ performance and improvisation. At the age of twenty-four he captured the coveted *Prix de Rome*. His later compositions reveal their indebtedness to the school of French composers, including d'Indy, Dukas, Fauré, Debussy, and Ravel. Having sought refuge in England during World War I, he continued to work there at composing and performing on the organ. After the war he returned to Belgium to teach fugue and counterpoint at the Brussels Conservatory, eventually becoming its director in 1925.

Critics unanimously agree that his *Symphonie Concertante*, written in 1926, is his masterpiece. Called the "ultimate display piece for organ and orchestra," one writer suggested that the organist playing it should "possess a black belt in organ technique!" In this work Jongen exhibits the highest degree of his well-polished craftsmanship, his most lush scoring, and one of the most successful blendings of organ and orchestral sonorities. Its neo-Classic, conservative first movement opens with a vivacious, well-articulated theme, which is contrasted later with a lovely singable second theme. The last movement consists of a virtuosic, energetic toccata, full of technical difficulties, which peaks in a thrilling and powerful ending.

Te Deum from *Quattro Pezzi Sacri* .... **Giuseppe Verdi**
(1813-1901)

In his twilight years, the great opera composer Verdi turned to four sacred texts for inspiration in his last works. Although these four pieces were not composed as a set, they were performed and published as such from their completion. Like the others in the set, the Te Deum was not designed for liturgical performance but was intended merely as a "religiously inspired dramatic picture." Part of the text of this ancient hymn has been traced back to the third century and the rest to the sixth century. In 1896, the year in which he completed the Te Deum, Verdi wrote: "I know some old settings of the Te Deum and I have heard quite a lot of modern ones. But to me no performance of this hymn has ever been convincing, quite aside from the quality of the music." He then continued to analyze the text and to point out contrasts that he thought others had missed. Near the end of the hymn are the words, "In Thee, O Lord, have I put my trust." Verdi chose a solo voice for these words to stand in stark contrast to the double chorus used throughout the work. To Verdi this affirmation was not one of confidence, but rather "the voice of humanity in fear of hell, a voice of awe and supplication from beyond." The Te Deum remained Verdi's personal favorite of the four pieces; he reportedly wished to have it buried with him. The masterpiece of his last compositions, it is indeed the "epilogue to the work of a lifetime."

Program notes by Karen Wilson

We praise Thee, O God; we acknowledge Thee to be the Lord.
All the earth doth worship Thee, the Father everlasting.
To Thee all Angels cry aloud; the Heavens, and all the Powers therein;
To Thee Cherubim and Seraphim continually do cry,
Holy, Holy, Holy Lord God of Sabaoth;
Heaven and earth are full of the Majesty of Thy glory.
The glorious company of the Apostles praise Thee.
The goodly fellowship of the Prophets praise Thee.
The noble army of Martyrs praise Thee.
The holy Church throughout all the world doth acknowledge Thee;
The Father, of an infinite Majesty;
Thine adorable, true, and only Son;
Also the Holy Ghost, the Comforter.

Thou art the King of Glory, O Christ.
Thou art the everlasting Son of the Father.
When Thou tookest upon Thee to deliver man,
Thou didst humble Thyself to be born of a virgin.
When Thou hadst overcome the sharpness of death,
Thou didst open the Kingdom of Heaven to all believers.
Thou sittest at the right hand of God, in the glory of the Father.
We believe that Thou shalt come to be our judge.
We therefore pray Thee, help Thy servants, whom Thou hast
redeemed with Thy precious blood.
Make them to be numbered with Thy Saints, in glory everlasting.

O Lord, save Thy people, and bless Thine heritage.
Govern them, and lift them up forever.
Day by day we magnify Thee;
And we worship Thy name ever, world without end.
Vouchsafe, O Lord, to keep us this day without sin.
O Lord, have mercy upon us, have mercy upon us.
O Lord, let Thy mercy be upon us, as our trust is in Thee.

O Lord in Thee have I trusted; let me never be confounded.

ORCHESTRA

First Violin: Christy Roland (concertmistress), Dianne Pinner, Brandon Page, Stephen Schaub, Julie Gunby, Kristin Coleman, Benjamin Enyart, Amy Brighton *Second Violin:* Andrea Smith*, Sarah Roberts, Stephen Krosky, Sarah Miller, Kimberly Watt, Kari Chernich, Daniel Lowe, Keren Burdick, Heidi Laird *Viola:* Joanna Mulfinger*, Rebecca Tabler, Jenny Brower, Susan Quindag, Sharalynn Hicks *Cello:* Sharon Mulfinger*, Allen Probus, Warren Gardner, Christine Lee, Mollie Campbell, Ellen Carr, Laura Griner, Cynthia McGuire *Double Bass:* Robert Grass*, Jay-Martin Pinner, Donald Barrett, Ron Mattern *Flute:* Kelly Patrick*,

Shannon Wine, Mary Zane *Piccolo:* Shannon Wine *Oboe:* Tonya Parkerson*, Dawn Barrier, Mary AllyeB Gresham *English Horn:* Dawn Barrier *Clarinet:* Robert Chest*, Christina Cahoon, Sharon Page *Bass Clarinet:* Taylor Repko *Bassoon:* Alex Fields*, Ted Miller *Horn:* Jeanette Schlimgen*, Rory McDaniel, Dovey Steele, Rebecca Mason *Trumpet:* Daniel Kirsop*, Bruce Cox, Richard Stomps *Trombone:* Jeremy Kolwinska*, Robert Whitmore, Wesley Lebo *Tuba:* Daniel Turner *Timpani:* Rob Schoolfield *Percussion:* Jay Bopp, Deanna Cash, Melissa Conrad, Adaiah Toothaker *Harp:* Emily Zane

*denotes principal

COMBINED CHOIRS

Soprano: Elizabeth Baker, Rebekah Baker, Stacy Bame, Angela Berg, Dawn Braun, Jennifer Butler, Michelle Campbell, Alicia Claytor, Sarah Clendinen, Jenna Clepper, Kelly Corey, Marjorie Ford, Laura French, Melissa Frey, Marci Glasgow, JoyBeth Golden, Lynda Grothaus, Martha Guerrant, Deborah Habing, Christine Hassevoort, Jeanine Hearn, Christina Householder, Kristen Lawton, Tiffany Lentz, Bonnie Ruth Marshall, Rebekah McCarty, Leigh Ann Meachum, Eva Motter, Frances Okubo, Priscilla Parrish, Stephanie Quillin, Tara Rodman, Anne Ronemus, Lisa Sain, Tricia Stebbins, Naomi Zimmer, Ruth Zimmer *Alto:* Krista Agar, Darci Ames, Jennifer Austin, Denah Bettis, Michelle Carlson, April Cates, Jennifer Cook, Sarah Crosby, Jamie Dixon, Debra Harris, Sarah Hartwig, Carol Jeffers, Paula Lavender, Kasey McNaughton, Lisa Monroe, Heather Moore, Jennifer Moore, Alicia Nantz, Ruth Pahnke, Kristin Scherbenske, Abigail Silcox, Ruth Skistimas, Elisabeth Strope, Christina Thornton, Corinne Wendorf, Elizabeth Wiebe, Maureen Wiebe *Tenor:* Nathan Arnold, Daniel Arnold, John Banks, James Barnard, Stephen Bray, Brian Dukeshier, Nathan Dunn, Jesse Garcia, Andrew Gaschke, Brett Habing, Jonathan Hanneman, Anthony Hayden, Michael Hixson, Brian Jeffords, James Koerts, Jason Martin, Ryan Mason, Scott Norris, Daniel Scott, Benjamin Shore, Benjamin Tuttle, Jeremy Van Delinder, Shawn Vander Hart, Lance Weldy, Jeremy West, Aaron Whisler *Bass:* Jeffrey Alexander, Steven Armstrong, Timothy Bixby, Jonathan Bobo, Mark Campbell, Jason Cornwell, Gregg Fletcher, Mark Gignilliat, Joseph Hyink, Austen Isbell, Alexander Kruchkov, Keith Langton, Scott McAllister, Joshua McCarnan, Jeremy McMorris, Andrew Merkle, Nathan Morgan, Jonathan Moyer, Peter Ohm, Michael Roeper, Benjamin Russell, Stuart Rybak, Yoh Shirato, Nathan Smith, Craig Stouffer, Jack Templeton, Robert Yacoviello, Andrew Zuerner

ABOUT THE PERFORMERS

Alana Pritchard is a graduating senior with a major in violin performance. She has been active in the University instrumental program, serving often as a soloist and chamber musician and has traveled with a Univeristy music ministry team. She

has been concertmistress of the University Orchestra for the past two years. She will enter graduate school at Northwestern University next fall and will also be a member of the Chicago Civic Orchestra.

Dr. Ed Dunbar, chairman of the BJU Division of Music and University organist, is well known as a recitalist in this region. He earned the D.M.A. in organ performance from Louisiana State University. He is completing his nineteenth year at BJU and his sixteenth year as division chairman.

Directors of the individual choirs are
Warren Cook, Gail Gingery, William McCauley, and David Parker.

FOUNDER'S MEMORIAL AMPHITORIUM
May 2, 1997
8 P.M.

* Chimes will sound and lobby lights will flash three minutes before the end of intermission. After the houselights are dimmed following intermission, no one will be readmitted to his seat.

Cameras and recording equipment are not permitted in the Amphitorium during any performance. We request that signal watches be turned off during the program.

Tickets for this production have been sponsored by Genesis Marketing.

Cassette recordings of this performance may be ordered through the Custom Order Department at the University Campus Store.